MARVELMANIA

magazine · five

SUPER HERO PORTFOLIOS

There seems to have been some confusion regarding the Superhero portfolios as they are shown in the catalog. At the time the catalog was ready to go to press, the portfolios were still being assembled, so we couldn't show you any of the material enclosed in these scintillating summaries. Now, this is about to be rectified, as you feast your eyes on these beautiful reproductions, each of which will be larger in the finished version, of Marvel Villains, supporting characters, and heroes. The first two in this line of portfolios are SPIDER-MAN and DAREDEVIL. Included in the portfolios,among other goodies too numerous to mention: 1. These lovely blow-ups of Spidey's and D.D. 's greatest villains and other characters closely related to them; 2. Complete checklists of all the appearances of Spidey and D.D. in Marvel Comics;3. Explanations of Spidey's spider senses, and his webbing, along with explanations of D.D.'s radar sense and his billy club; 4. Complete recountings of their origins, of course, including a reprint of Spidey's origin as it *originally appeared* in Amazing Fantasy #15; 5. Reproductions of classic covers, and, of course, much, *much*, more. To clear up a confusing announcement in the catalog, we point out that.....

THE COST OF THE PORTFOLOSIS $1.75 PLUS 50¢ POSTAGE EACH. THEY ARE AVAILABLE ONLY AS A SET AND THE FULL COST OF BOTH PORTFOLIOS IS $4.00.

We're sure you see that it's well worth the cost to get ahold of these truly fine tributes to two of Marvel's most adventurous characters. Why, the *behind the scenes* info is worth the full cost, alone. Send now--we have a hunch that they won't be around for long!!

MARVELMANIA MONTHLY MAGAZINE

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* Here's a rough done by Marie Severin for NOT BRAND ECHH #8. NBE #8 was a special all Forbush-Man issue, in which Forbush-Man becomes involved with the Echhs-Men and Knock Furious, Agent of S.H.E.E.S.H. This page comes from the Knock Furious section and is interesting to note the difference in the text, over the printed version.

P.O.B. 718, Culver City, Calif. 90230

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CHANGE OF ADDRESS: Please notify us as soon as possible and please include the label from your most recent issue. Allow 3-4 weeks, if possible.

SUBMISSIONS: Art and articles from members are always welcomed, as are letters of comment. If you desire a reply and/or return of your submission, please enclose a stamped, self-addressed envelope with your order and remember that even though it isn't possible to answer every letter, we read and consider everything that we receive.

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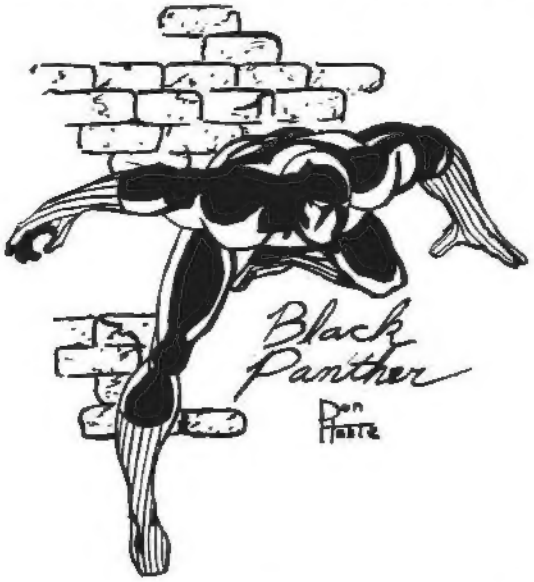
EDITORIAL



The section in issue #4 which stated that there'd be "more Harlan Ellison" was incorrect. In typing this section, the secretary inadvertedly dropped a very important word:that should have read "More *on* Harlan Ellison.". This referred to a review a staffer had done on Mr. Ellison's book, *"The Beast That Shouted Love at the Heart of the World"*. Our apologies to Mr. Ellison --it won't happen again!!

About your *IRVING* Awards Ballots:This is a very important document! These ballots are helping to show the members' wishes regarding future directions of the Club. Besides important questions regarding the magazine, there are equally important questions about new club merchandise.This is your chance to have a vote in the course of *MARVELMANIA*. Be sure to get it in soon, because the deadline is November 16, 1970.

Now, on to the editorial portion of this Editorial. There have been letters coming in with more and more frequency lately saying that, although the magazine is all well and good for a comic book fanzine,it does not contain the amount of relevancy that it behooves an international magazine to contain.

Not to ram a point down your throat, but, as we have said several times, we are requesting contributions which deal with world--or national--affairs, as well as the usual comic book fare. Note: Don't get the impression that this magazine is changing completely from comics to only so-called "relevant" topics--the opposite is true. We are merely expressing a desire to run some articles of that type.

MARVELMANIA wants to get involved.

Right here and now, we on the staff want to thank all of you frenetic fans for those terrific art submissions you've been sending in. Art is pouring in all the time; this is your magazine, and you sure are proving it! But...there is one sort of art that we really don't have much use for.

Just think of the crestfallen look upon our faces when we open up a letter containing a submission, and find that it is copied, line for line from a drawing by a professional artist! Some of these drawings are more ingeniously hidden—but still taken from a previously-published illustration.Not only does this stunt the artistic growth of an aspiring illustrator, but it isn't quite fair to the original artist of the work. We would much rather print original work by one of you talented fans than a copy. So--try your hand-- but be sure it *is* yours!

There's a rather important topic for conversation this issue--something that has plagued fans of the comic medium for some time now. This being: *How can we upgrade the image of the comic book?* Comic books are despised by parents and PTA's, ignored by all but the most serious students of media,and laughed-at by girls --or, at least, most girls.In short,the comic book has the image of an idiot's delight.

We've got to do something.

So, we hereby ask you for ideas as to how we can upgrade the image of the comic book. Send all of your contributions to:

Marvelmania,International
Dept.F
P.O. Box 718
Culver City, California 90230

Here are some ideas from people around the area--

1. *MARVELMANIA* should submit articles to newspapers around the country, regarding the manner in which comics have improved--become relevant--within the last, say, five years.

2. All members should join together and send articles to their local newspapers about this subject. If they are deluged by such articles, they will print them.

3. The Editors of the magazine should make any TV and radio appearances possible.

Send your own suggestions along--we'll print them.Bye!

LETTERS TO THE EDITORS

Dear Sirs:

The idea of doing a fanzine for Marvel comic fans is a very good one. I hope it will last for a long time to come. The whole Marvelmania concept is a good one to begin with as it has many fine aspects. Concerning your magazine; the idea of using fan material is a good one, but I hope that you will continue to use only quality art and articles. In many other fanzines, fans are free to contribute articles on mainly the "Golden Age" of comics. This aspect works fine, but makes for a lack of interest in the heroes of the 60's.

The article that should be developed more is the column on Marvel News. We need more behind the scenes info on what's happening at Marvel.

Thanks for your terrific zine.

--Fan
9220 Filibert Dr.
St. Louis, Mo. 53137

Dear Editors:

On the whole, I am pretty impressed with the MMM. I have a few suggestions.

First, how about using a page of unused Marvel art every issue? Maybe you could use some of the art planned for strips that never made it, like the Dan Adkins Starhawk, the Bill Lignante Doctor Doom, and that Tom Palmer page.

Well, I guess I'd better end here.

--Duffy Vohland
P.O. Box 70
Clarksburg, Ind. 47225

(DUFFY: WE'D ALSO LIKE TO SEE SOME OF THAT UNPRINTED MARVEL ART--BUT, IT'S NOT THAT EASY!! HOWEVER, WE ARE LOOKING INTO THAT RIGHT NOW THRU OUR OMNIPOTENT ODDITY-FINDER.....JOHN VERPOORTEN, THE BEST FRIEND A FANZINE EDITOR EVER HAD!)

Dear Sirs:

RE: The Marvelmania Magazine --the MMM is the best thing to hit fandom since Greg Kishel's Marvel Mirror. You have even more potential than it did, in that you have a larger circulation, direct lines to the people at Marvel, and excellent, beautiful printing reproduction. Too bad you are not using your full potential to fullest advantage.

Stan Lee has long said that he has tried to aim Marvel at the more mature reader, and he has done so. MMM, on the other hand, is being somewhat mishandled.. in that it is a magazine produced for the more mature fan-- than it could be. The MMM will be, I hope, a place for serious, in-depth criticism, commentary, not cutesy letters, and the ever-popular Osgood&Zelda.

MARVELMANIA MAGAZINE will, I hope, be the magazine for fans --very soon.

--Charles Schreck
El Paso, Illinois 61738

(CHARLES: YOU HAVE PICKED A GOOD TIME TO BRING UP THIS PARTICULAR SUBJECT. MANY OF OUR READERS HAVE COMPLAINED OF THE SAME PROBLEM. NOW THAT THE EDITORIAL STAFF HAS CHANGED, WE ARE DOING OUR BEST TO MEET THE STANDARDS YOU OUTLINED, ALONG WITH MANY OF OUR OWN.)

Dear Editors:

I am very thrilled about MMM#4 especially at the news that we fans are encouraged to write articles and send along drawings. Although I myself don't write or draw, I see that this policy will make the MMM more a club magazine. It's good to see a fanzine that isn't made up mainly by the Editor or his friends. Keep up the fantastic going!!!

--G.R. Ottu
6987 Joknes Dr.
Rome, Georgia 30161

(GLAD TO FIND THAT THE MAJORITY OF OPINION AGREES. THIS STARTED OUT TO BE A CLUB MAGAZINE, AND SOME SAY IT LOST THE WAY. FROM NOW ON, WE HOPE TO GET BACK ON THE TRACK.)

Dear Editors:

I was happily surprised by #4 of your magazine. There was a refreshing change in attitude as far is the kiddy cuteness, which didn't appear much here --it had been replaced with a lot of good, seriously done articles, and great layout, like the Odin mythology article.

It sure is good to see the MMM shaping us into a real winner.

---Joe Stevens
10418 Tallahassee
Los Angeles, Calif. 90857

LETTERS continue

Dear Marvelmaniacs:

About your great magazine:

1. Keep Doom' s Dispatch in--I love it.

2. Run fan work, but be careful to keep up the quality of the contributions presented within the mag.

3. Get news items, such as scheduled TV appearances of various MARVELMANIACS, far enough in advance that we'll know about them before they happen!!

4. Try to aim your articles more toward the analytical side more often.

5. Announce interviews far in advance, so that the members can send in questions to ask the pro's.

Thanks!

--Jacqueline Lee
Krannert Hall
Indiana Central College

(1. Doom' s Dispatch is, as you can see, very much with us.

2. We plan to run, as we have been saying, much more fan work. This, we feel, makes more for a club mazine.

3. We shall continue to do our best to get the news to you before anybody else.

4. We' re working on this right now. Fan writers -- you heard the lady!!

5. Good idea ! ! From now on, we' ll try to allow at least one issue warnings before an interview.)

Dear Editors:

In answer to Mark Bernstein who was complaining about the cost of the mag--Ifeel that the price is more than fair. The magazine has provided much enjoyment for me, and I am sure that it ' s done the same for many other subscribers. I ' m sure I speak for most of the Marvel fans when I say that I would pay even double the price for this fine magazine.

--Lee Pfeiffer
620 Pavoma Ave.
Jersey City, N.J.

(THERE HAVE BEEN A LOT OF LETTERS SUGGESTING ADDING MORE PAGES TO THE FANZINE, AND AT THE SAME TIME, RAISING THE PRICE. IT'S UP TO YOU TO DECIDE THIS BY ANSWERING THIS VERY QUESTION ON YOUR IRVING AWARDS QUESTIONNAIRE.)

Dear Editors:

I just received my copy of MMM#3, and I had to write you to tell you of my great dishearten--ment with the magazine.

I suppose the Editorial capsulizes it pretty well- -it was short, trite, and absolutely meaningless.

You see, the MMM is the one magazine of this type ever to have the possibility of being the greatest zine ever. And, it' s failed, because it's just too childish.

--Gerard Hammond
4698 Robertson Ave.
Fullerton, CA 90847

(WE HOPE THAT WHAT YOU SEE FROM ISSUE #4 WILL BE A DISTINCT IMPROVEMENT OVER PREVIOUS ISSUES.)

Dear Editors:

Sheesh! How else can I describe my feelings at finding out that you were turning over the mag to the members ! I am hereby submitting my Editorial for the 6th issue. Just kidding,fellows! Keep up the great work!!

Frank Kulan
4566 E. Minster
Delaware, Kansas 07043

(NO COMMENT!!)

Send all correspondnece to:
MARVELMANIA, Dept. F
P.O.B. 718
Culver City, Calif. 90230

BIOGRAPHY PAGE

ALAN HANLEY

I was born May 12, 1939. That's right, the same month and year that Batman first saw publication in Detective Comics, and the same year the Marvel characters got rolling. It was an omen. 1939 was a time for great creative and soul stirring events. With classic movies such as "The Wizard of Oz","Gone With the Wind" and "Snow White" came out in that year. The Great Depression was considered finished and the most horrible war in history was just beginning.

Childhood was spent in a poor Italian imigrant neighborhood, Catholic Schools, complexes, general misery, gang fear, cowboy movies, radio programs, & comic books. How' s that for covering a lot of ground in just one sentence? After high school, where I accomplished my first printed cartoons in the school newspaper, I attended the Chicago Art Institute for a semester. Then I entered the army for two years. Spent my time in Missouri, Korea and Texas. Came out of the service with a strong determonation to educate myself. Attended city colleges and graduated in 1964. For the next three years I taught in the elementary schools of Chicago where I became firmly convinced that I had misguided myself into the wrong career. In 1966 I discovered Fandom thru Ross Kight' s local "Trading Post" and started work on Comic Book Number One. I was very starved for creative outlets and Fandom was a veritable life-saver. About the same time I became involved in acting in community theatre around Chicago. I have since been in several plays, a few industrial films and one movie.The movie is called "Medium Cool". It was made entirely in Chicago. Why don't you all go see it and write to the producer and the releasing company and tell them that the tall, dark, thin extra used in the snack bar and corridor scenes was really great and, uh, well...

I mentioned that I did cartoons, sports, editorial and comic for the high school paper. I also did a comic strip for my college paper. The name of it was Bite-Size. I've done cartoons, comics and caricatures every place that I have ever worked. And for Fandom alone I've done over 500 drawings. With the exception of one science-fiction drawing printed in the Book Week section of the Chicago Sun Times I've never sold one piece of artwork to any professional newspaper or magazine. I have received a lot of rejection slips which is par for the course I guess. I visited New York about eighteen, or was it twenty-eight, months ago and visited with Carmen Infantino, Toy Thomas and some other people. They all seem like real fine people but I didn't sell anything. I don't know what the secret to success is. Salesmanship. The right moment. Who knows? All anyone can do is hope that through his efforts and ability, he will find that place in the sun that saids, "Here' s some work. Do your thing, receive your pay, and live happily ever after."

JAMES SHULL

JAMES SHULL has, in his eighteen years, been called all manner of things; among them lazy, incompetent,introverted, weird,mildly talented, rather strange, dumb and lonely.It's a common belief among hid friends that he should be raised unto sainthood, while his enemies harbor ideas of his being committed to some sunny institution.Physically, James is very tall and very thin --his face contains the normal amount of features,and is held together by a pair of glasses which he desperately needs to see.His nose is fat,his mouth is normal ly open,and his hair is just short enough to keep from covering those glasses. The majority of his conversation concerns himself, and his social success is noted as he plays on the playground equipment at the locality of the L.A. Science Fantasy Society's meeting place.

Morally conservative,politically moderate, and philosophically radical, James represents the ideal Pisces and little else.Consistently surrounded by a world he can't understand and questions of "What else do you do?", Jim turned long ago to drawing. While defending this event with cries of "But I learned to read from the comics!",Jim consumed issues of Casper The Friendly Ghost and began to submit to fanzines. A practice which continues today and which, I'm pleased to note ,the fanzines are none the worse for. Again the Pisces he tries to please both the artist and the viewer with his drawings.His attitude is one of a quiet perfection ist , and he is apt to go into fits of depression over a drawing, a painting, a girl,or any number of things. Yes, James Shull has been called a number of things, among them, possibly, a poor autobiographer. -JS

(Jim Shull is also one of the most talented artists in fandom, and some of his work will be shocased in future issue of the MARVELMANIA MAGAZINE)

THE CRACKERJACK CREW
ALRIGHT, KIDDIES, THIS STREET HAS A TWENTY-FIVE CENTS TOLL! IF YA WANNA USE IT YA GOTTA PAY IT!
OR ELSE!
MFT MFT!
OH-OH. TROUBLE, BOYS. LET'S HIT IT AS THE C.C.!!
-HANLEY
TOLLGATE COMIN' DOWN!!
AGG--
WHY, YOU LITTLE..
--ANGELS? IS THAT WHAT YOU WERE GONNA SAY?
OOF!
THEY'S HIGHTAILIN' IT!
OKAY, KIDS, ON YOUR WAY!
THANKS A LOT!

MARVELMANIA MINI NEWS

PUBLISHER'S PODIUM

As of the date of publication on Marvelmania Monthy #5 we have become the largest publisher fanzine in fandom. We feel that a special thank you should go out to all of you , out their in the ranks of Marvelmania, for making this possible without your support, and being the true - believers that you all are this would never have come to past. You can all feel proud that each one of you have become an important element in the furthering of Marvelmania and Marvelmania Monthly.

A special thank you goes out to all of you in our glorious growing ranks who have contributed to your fanzine. Your sincere interest in our common goals has made the publication the greatest mag ever to grace a fandom.

To all of you who have submitted art and articles , have no fear,we will get around to all of you as each issue permits and dictates.

We have had some very constructive critism about the mag and have taken it into consideration, as we always will your letters of comment are an important part of each issue. Some of you have written requesting more fan articles. We are all for it. Our postman is waiting for your mail. If you wish to be published go to it.

Again Congratulations,and thank your for your cooperation and faith in Marvelmania Monthly.

Publisher
DON WALLACE

TEEN ASSAULTED BY BEAR

A young teen-ager named Johnny Storm was attacked today, by a bear. The boy said that the bear hit him with a shovel.

"I was just starting the campfire when this bear with a Scoutmasters hat that c[illegible] me."

While the teen-ager w[illegible] armed,he was badly shak[illegible]

Mysteriously, the [illegible] the campsight dren[illegible] er and sand.

Mr. Storm says that he doesn't know what provoked the attack.

BULLETIN-WITH THIS ISSUE MINI-NEWS INITIATED

What Marvelmania mini-news is not - it isn't MM club news,it is not Marvel news - and it is not completely serious.

What Marvelmania mini-news is - mock newspaper articles, features , photos and cartoons with a sprinkling of factual articles too short to fit else where. Any news items that are in dispute as to belonging (or not)in the other news sections and on occasion overflow news.

WEIRD CASE APPEARS IN HOSPITAL

An unidentified man,apparently a weightlifter , or other type of athelete , described as extremely bulky was admitted to General Hospital today. His condition is unique in medical history. It seems that he has an extreme case of yellow jaundice and a big blue body bruise.As any art student knows the primary colors of yellow and blue produce green. Yes, he is completely green.

Gamma ray treatment is considered, and Gamma ray expert Dr. Bruce Banner is being sought to administer it.

ORIGINAL MEETS ORIGINAL--SPIDER-MAN WITH BLACK AND WHITE ORIGINAL TO POSTER BASED UPON HIM.

CYCLE", SAYS SPIDEY.

TOP SURFER FAILS SURFING FINAL

Dateline Malibu
A surfer, known as the Silver Surfer failed to win the most important trial. The Silver Surfer, oft considered the greatest champion in surfing annuls,has finally been dethroned by Irving Forbush of Flatbush, N.Y..

The Silver Surfer Failed in "hanging ten", because of a small technicality . He has no toes!

SPIDER-MAN VISITS MARVELMANIA

It was a dull afternoon . The summer heat was deadly , since the air conditioner broke down the flies were swarming into the office. Suddenly,an orange and blue figure literally swung through the door. Sure enough it was Spider-man.

When Spidey claims he came for a strictly for a social visit, Marvelmania boss Don Wallace calmly crawled out from under his desk to greet this exordinary guest.

What followed was a pleasant afternoon of shop talk and off-color aunt jokes.

When Spider-man left , all in the office turned out to wish him goodbye. Afterwards , the heat didn't seem to bother us, and there were no flies!

KIRBY'S ALTER EGO - ?

During the Golden State Comic Convention held in August 1- 3 Jack Kirby during a discussion period, was asked which of the Marvel characters he created he most identified with.

During the pause there was a lot of speculation. Some thought of the omni-present cigar in Kirby's mouth and sermized that it was Nick Fury. Others thought of some of the most austere, godly characters such as Thor, Silver Surfer, Odin, or Galactus.

They were all wrong. Kirby who considers himself somewhat of an outcast said he most identifys with the blue-eyed bashful Benjamin Grimm. Kirby hadly strikes one as an outcast, being gentlemanly and philosophical.

MARVELMANIA IN VIETNAM

This touching note is a letter we received awhile back from a serviceman MARVELMANIAC stationed in VIET-NAM. We recently attempted to do an article on the importance of mail call to the men stationed in Viet-Nam, with the intention of getting some of you members in the states to write them. However, the article didn't come across. You see, mail call can be the most important thing in the world to a guy in the service and especially so when in combat. Mail call is--well, more important than ammunition! It is unquestionably the most importanant morale builder there is. All the lonliness of being thousands of miles from your home can be eased by a single piece of paper, by a letter from a fellow fan who shares your interests. For heaven's sake, writing a letter takes so little time-- and think of the amount of happiness it could provide. Instead of listing the many names of servicemen members again this issue, we suggest that you grab out your good as gold copy of issue number three and look up the names of the servicemen listed there. It will make a fellow fan very happy.
P.S. to Glen: You'll probably be receiving this before any correspondence from our other loyal members, so, we'd like to take this opportunity to tell you that if that beautiful Captain America was really done with a shaving brush and enamel paint we'd sure appreciate your sending along some art done with the proper materials! as for empting our trashcans, sorry, we have plenty of volunteers for that. Needless to say, nary a one can draw! feel free to drop by the office any time;you're our kinda people, proud to have you with us!!

29 June 1970

Dear Dept. M.,

Enclosed you will find a check for the amount of $2.00 for my membership kit in the Marvelmania Club that you advertised in your July issue of THE AVENGERS (issue 78, page 6a on the bottom portion thereof).

Also enclosed is perhaps a crude endeavor, CAPTAIN AMERICA with friend, that I painted on the wall of my hootch. It would have been better caliber had the propertools and materials been on hand. It was done with a shaving brush. I also had to use a dull yellow in place of the white. However it brightens up the room and a little bit of our lives. There reside amongst the various young troops and assorted freaks in our particular unit a staunch bunch of Marvelphiles of which I am the Head F.F.F.. Now, there are those who would sneer at me and those who share my Devotion not to Marvel Comics because they say there is no place in a war zone for such trivia. The FOOLS!!!! What better a place for fantasy then here. Someone has to keep up the illusion that the good guys win. Anyway, I've been a fan of your great magazine for a good many years and such a little thing as war can't keep me from enjoying still.

Upon completion of my tour over here, which terminates in January of 71, I would very much like to visit your band of weirdos and see for myself the genius and whatever else it takes to put such Marvelous comics out into the stream of humanity with such continious fine results. Perhaps if you have need of an additional lunitic to help out around the place, to empty waste baskets, fill ink bottles or whatever, I would be more that pleased to be part of such a good lot of people.

I look foward to receiving the membership kit as my flak jacket would really lood nice with a decal of THE INCREDIBLE HULK on the back. Until then, I remain

Faithfully yours,

SP5 Glen E. Sparks
370-48-4563
HHC, 12th Avn Gp (Cbt)
APO S.F. 96266

"Where Do You Get Those Crazy Ideas?"

ROY'S ROSTRUM

by ROY THOMAS

Unusual column this go-round.

I'm not going to mention *Conan The Barbarian*. Well, not much, anyway.

What this column *is* about--simply because it's one of the things most frequently asked me by comics fans and taxi-drivers--is my own personal and not especially revolutionary answer to the old but valid question: "Where do you get all your ideas?"

If you don't *care* where I (and other comics writers) get them--if you care about nothing but the four-color wonder for which you plunk down your fifteen coppers--then stop reading this right now. You'll save us both a lot of trouble.

Y'see, when I said I'd do a monthly column for the *MARVELMANIA MAGAZINE*, it was on the condition that I could write off the top of my head about anything that happened to be inside it at the time. This is it for this month, gang.

Naturally, I can't speak for other laborers in the comics field, either writers or artists. Everybody has his own secret, sometimes subconscious sources. But three of the most common sources of inspiration seem to be films (we used to call 'em movies),popular literature, and today's news media (such as TV and newspapers).

For myself, I could probably answer my rhetorical query by simply announcing that I, too, read newspapers and news-magazines fairly regularly (though the workaday world has never really turned me on); I, too, was once a card-carrying member of the Science Fiction Book Club; I grew up on a steady diet of one or more movies a week and worked at a motion-picture theatre for seven years; and, if I'm too young to remember pulp magazines from the first time around, I've still read smatterings of the genre in paperback reprints. And I watch TV when it rains.

Like most of the current comic writers who are interested in their craft, however, I also like to read as much truly good fiction and non-fiction as I can find time for--which isn't nearly enough. Gerry Conway tells me he reads a book a day; Denny O'Neil sets aside an hour or so for reading each day, no matter what. My own reading is much more sporadic and, typically, less organized. Still, there are few times when I'm not at least half-heartedly reading in two or more books. To paraphrase a popular ad for Scotch: "Last Books read:*Conan* by Howard, deCamp, and Carter (Third time around); *Man and His Symbols* by Jung and associates; *The Glass Teat* by Harlan Ellison (TV and social criticism.)".

One of my favorite little ploys, as my friends know, is to slip in quotes, or paraphrases of quotes, from Shakespeare, Yeats, or another of my favorites. This in itself is nothing new, of course; Stan's been quoting the bard in one way or another for years now, and other writers in the comics field have done the same, although to a lesser degree. What is perhaps just a wee bit new is that on occasion I yield to temptation to quote a *whole poem*. Cases in point: Shelley's *Ozymandias* in Avengers #57 (One of the more critically acclaimed denouments, I'm told) and Yeats' *The Sorrow of Love* in an upcoming *Hulk*. In both cases, of course, I was able to do so because the artist (John Buscema and Herb Trimpe, respectively) had done such a good job of storytelling that I was left free not to narrate, but rather to embellish. A reader hates/doesn't understand poetry? He can look at the pictures, troops.

Not all my own less pedestrial ideas come from heavy literature, though. The source of the Glob--one of ol' greenskin's more popular foes, if I read Marvel's mail aright--was Theodore Sturgeon's creepycrawler classic "It", by way of the Heap, most macabre hero of the much-heralded Golden Age of Comics. The Undying Ones in Dr. *Strange* were acknowledged borrowings (complete with a quote to that effect) from H.P.Lovecraft. Many others characters and plotlines are inspired by my favorite science-fiction or weird-type tales. And the recent *"Hostage"* issue of *Avengers* was obviously inspired by the current novel *The Siege*, in which a black army holds Manhattan hostage. (The ransom was to be New Jersey.)

Non-Fiction can get us comic-writer types started, too. I mentioned newspapers earlier. Amazing Adventures #5, features my first attempt to chronicle the exploits of that liberated lady, the Black Widow; the idea of a blood bank robbery, featured therein, occured because there was--for several days this fall--a serious blood shortage in New York City. The papers played it up; Mayor Lindsay rolled up his symbolic sleeve; and I had a mildly off-beat comic book plot. No pretense of significance, social or otherwise--just something to stop the mad scientists from bumping into each other.

ROSTRUM (continued)

In other cases, the reading of non-fiction has been done as research, after I've decided on a general theme. First came the idea to do an American Indian superhero with a wolf headdress--then came the reading of The New Indians and a work on the Navajos--then came the eightieth issue of THE AVENGERS. Some reading on pollution, some time before there was an ecological bandwagon to hop onto, lead to some of the current SUB-MARINER issues; I'm really quite proud that comics writers were ahead of their times on that one, with Archie Goodwin plotting his IRON MAN/SUB-MARINER crossover at the same time as I wrote about Namor lecturing the U.N.--while Denny O'Neil and Steve Skeates were similarily motivated at National.

As for movies. Merely to get into this area unleashes a whole Pandora's box of inspirations--probably more than any other source for myself, for other comic writers, and for the artists as well. Most of us in the field grew up watching s-f movies for every book that we read; cinematically-oriented writer/artists like Kurtzman and Steranko are merely the most obvious petals of the rose, because (being both writers and artists) they can more full control their final product than the rest of us. And, of course, because their commitment to cinema seems to verge on the total. Probably every story I've ever plotted and scripted has owed some debt to a movie--be it a line of dialogue that I steal or paraphrase, or a general concept. The current western series "The Renegades" in Western GUNFIGHTERS, which I conceived several years ago, was a combination of "The Professionals" (group theme) and "The Man From The Alamo" (Texan Theme). The movie version of "Modesty Blaise" has influenced my upcoming Black Widow material. And s-f films from "King Kong" thru "Forbidden Planet" thru "The Thing" are owed even more than the apparent mountain of debt! (Even a film or two that I've never seen but only read about, such as "The Golem", has influenced me--as witness a recent HULK issue.) Never mind that these influences don't always show--or may not result in a minor classic every time. The fact is, they're there.

To this list I should probably add, as I run out of time and room, a final major source of ideas--which is "other people". A couple of years of living with my childhood idol Bill Everett resulted in many things, not a few of them arguments--but out of this time came a determination to do a "Peter Pan" and show Betty Dean as a middle-aged woman, in contrast with the forever-young Namor--an ending which seemed to have some impact. Neal Adams and I once wanted to see what kind of "vampire" tale we could do--and out of that came a well-received Sauron whowould have been a dead-ringer for Man-Bat a year earlier if we hadn't chickened out.

And perhaps the most omnipresent of influences is my wife Jeanie, who--while not a comics fan before we were married--now serves as an excellent sounding board-for my ideas and who more than occasionally offers one of her own. The Valkyrie in AVENGERS #83 wasn't pretty and blonde for nothing!

MARVEL READERS TEST

By NORM LABELLE

1. THE VULTURE to Blackie Drag in: "Wings of Night" (1968):

"Take these wings...put them on...NOW!I'm getting you out of here!"

TO WHICH BLACKIE REPLIED:
a)You mean you're not staying for the party?!
b)No! Stay BACK! KEEP AWAY!!I don't believe in--GHOSTS!"
c)You! It can't be! You're DEAD!! I SAW you DIE!
d)HAH! I KNEW you wouldn't FAIL me, PARTNER!

2. JOHNNY STORM to Crystal in:"Among Us Hide ...the Inhuman's!" (1965)

"I'm the Human Torch--my friends call me Johnny!"

TO WHICH CRYSTAL REPLIED:
a)Are you married?
b)When did you get that terrible sunburn?
c)I would like to be...your friend!
d)Hello...Johnny...!

3. THE SENTRY to Captain Marvel in: "Out of the Holocaust...a Hero!" (1
"My circuits...inside m ' They begin to feel drawn.

TO WHICH '
a)Must
b)More
from '
c)YE'
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THE ONLY THING I'LL BELIEVE IS THAT THE YELLOW PAW RUNS THAT LAUNDRY...
OH, PERISH, FORBID! THAT WOULD MEAN THAT DEAR, SWEET MRS. MULLIGAN IS MIXED UP WITH HIM!
...AND THAT HE'S UP TO NO GOOD IN THERE!
BUT I CAN'T BELIEVE...
THAT THERE'S NUTHIN' SUSPICIOUS ABOUT A CHINESE DAME NAMED MULLIGAN?
AND SO, CONVINCED THAT EVEN PRETTY LADIES CAN BE BAD...
I...SNIFF, SNIFF... BROUGHT YOU SOME MORE DIRTY CLOTHES, MRS. MULLIGAN! AND THAT'S NOT THE ONLY THING AROUND HERE THAT'S DIRTY!
WHY, YOU'RE GETTING TO BE OUR BEST CUSTOMER SINCE PIGPEN!
SHADDUP, STUPID! YOU WANNA GIVE ME AWAY?!
TAKE THE MAN'S BAG, WON!
NOW TELL ME--IS THERE ANYTHING SPECIAL ABOUT THIS LOAD?
I MEAN, SHOULD I KNOW ANYTHING ABOUT IT--LIKE MAYBE IT'S BEEN EXPOSED TO CHICKEN POX?
BETTER HULLY! AM PUTTING INTO MACHINE NOW!
WELL, THERE WAS ONE LITTLE THING... I DON'T WANT STARTCH THIS TIME!
AND NOW, IN TYPICAL TV COMMERCIAL STYLE, WE TAKE YOU BEHIND THE SCENES...
FURIOUS TO DUGGAN! I CAN ALREADY TELL THERE'S GONNA BE SOME ACTION...
...'CAUSE MY SHIRT'S STARTIN' TO RIP!
THEN, MOMENTS LATER...
SO, IT FINALLY ALL COMES OUT IN THE WASH!
THIS WHOLE BIT IS A FRONT FOR A SINISTER SCHEME...
MISTA MORDS
...NAMELY, YOU GUYS DO ALL THE SUPER-VILLAINS' LAUNDRY!
TUES. MISTA HYDRA
URK!
5

DR. ECCENTRIC

DR. ECCENTRIC HAS A CALLER..
HOWDY! I'M LARRY ELECTRIC YOUR ALL-ELECTRIC HOME SALESMAN!
I'M HERE TO SHOW YOU HOW YOU CAN LIVE BETTER ELECTRICALLY
HERE, THROUGH THE MAGIC OF TELEVISION, WE SEE AN AVERAGE.....
..HOME DURING THE HOURS WHEN THE ENTIRE FAMILY'S PRESENT..
HAS AS THE WORLD TURNS GONE INTO RERUNS?
YOU'RE MAD! EVEN TRUE-BLUE MARVEL READERS WOULDN'T BELIEVE THIS!
WAIT'TIL I GET MY CAPE YOU EVEREADY REJECT!
6

DR. ECCENTRIC WAS DONE BY TAKING SILVER PROOFS AND ADDING OUR OWN DIALOGUE. TRY THE SAME AND SUBMIT IT. WRITE BALLOON FOR BALLOON AND SEND IN SCRIPT!!

FUDGE! LOOK WHAT HIS MERE PRESENCE DID TO MAY CAPE!
OH WELL! IT WAS PROBABLY DRAWN WITH CHEAP INK ANY HOW!
TO RESTORE IT IS NO BIG DEAL!
BUT I CAN PLAY IT UP!
I AM ONLY ALLOWED ONE SINGLE INCANTATION!
SO HERE GOES-
BY THE CRIMSON BANDS OF JOCKY BY THE HOARY HICCUPS OF HOGGOTH--
THE CAPE LIES THERE LIKE .MATZAH BALLS!
UNTIL..
PUT IT TOGETHER!
TIME SEEMS TO STAND STILL...
STILL LOOKS LIKE A POLLUTED PIGEON!
THEN IN A BRILLIANT LIGHT FLASH..
I COULD MAKE A FORTUNE IN LAUNDRY!
PRAISE MY VANISHED MENTOR (MAY HE NEVER RETURN TO! UPSTAGE ME AGAIN)!
THE GARMENT THEM AFFIXS ITSELF...
HOW DOES THAT GRAB YOU? PRETTY GOOD! EH!
AIN'T I JUST TOO MUCH FOR WORDS
THAT OL' BLACK MAGIC DUM DUM..
APPARENTLY NOT GABBY! AND I THOUGHT I COULD SPIEL!
HA! TOO MUCH STARCH IN YOUR COLLAR!
YOU BOMBED ON THE PALCE WHEN YOU DIDN'T MAKE BERLE DISAPPEAR
I'VE GOT ONE TRICK LEFT DRAPE PUSS!
9

TO BE DISCONTINUED

PRO CON

THE COMIC REVIEW

SPIDER-MAN 91

Ah, yes, Spider-Man is getting closer to the way he was meant to be. It is about time Marvel decided to give Spidey some hang-ups! He has been "Joe Hip" for so long that we loyal fans were beginning to wonder if and when Spidey would become as problem-ridden as he was for so long.

Now, we know.

Yes, Spider-Man being inadvertedly accused of Capt. Stacy's death was a brilliant stroke, and the introduction of the character Sam Bullit was the furtherance of that genius in the story line. The tender, poignant way in which innocent Gwen, sweet Gwen was lead into the trap of Bullit was truly saddening, and yet believable because of her belief that her father's death might have been because he was too liberal. It is just natural that Gwen would run to a hard-core fascist after the great loss of her father.

The public, as always willing to believe the worst of Spider-Man, immediately assumes his guilt. This is believable, although they "saw" his innocense, because the natural reaction of a person to a courageous death is to blame someone--in this case, a someone whds thought to be a major public enemy.

All in all, Spider-Man #91 was one of the finest issues ever.

I must comment on the terrific Gil Kane/John Romita artwork. The two make a lovely team what with Kane's delicate style on Spidey and Jazzy Johnny's familiar old Spider-Man, the one we know and love.

Finally, to sum up, I submit that, combining the titanic talents of Stan Lee, John Romita, and Gil Kane at last, Spidey is back in the old groove. And I, for one, am glad to be in on this new phase in history.

Well, Spider-Man is back again, with more that his usual set of problems and hang-ups. Only this time--they're carried too far to be good.

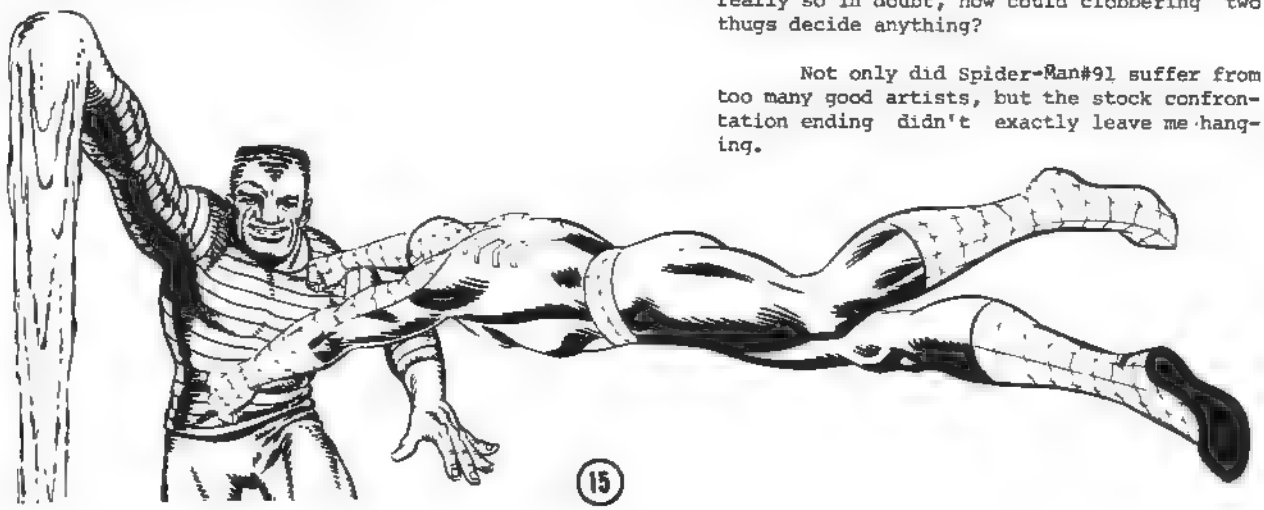
In the previous issue, we saw Doc Ock topple a ton of bricks practically on top of a poor, defenseless, strategically-placed little child, who happened to muscle in through, notice, a cordon of police officers. We saw Captian Stacy rescue this child, at the cost of his own life. So far, so good; but what follows planted the seeds of blight that affected not only Spider-Man #91, but promises to, we see, affect many future issues as well.

To have anyone believe, by any stretch of the imagination, that Spider-Man was actually criminally involved in Captain Stacy's death is purely ludicrous. I mean, after all the bricks fell in the heat of battle and Dr. Octopus knocked them over, in plain sight of spectators! Why, Spidey even attempted, unsucessfully, (Note: In any other issue he would have been successful), to catch the bricks.

The mistake of the previous issue was vastly compounded by having all of the news-buying, television-watching public actually accepting the open-faced, mad-dog, blood-lust of Bullitt. (Has Steve McQueen heard of this clown?) Even Gwen, who had a close relation ship with Capt. Stacy, (her Father), turns to Bullitt's obviously fascist, anti-Spider-Man "law and order" campaign. Captain Stacy's memory was dishonored by her actions. Then, to top it off, Peter Parker goes through his standard maybe-they're-right-it's-all-futile-I'm-giving-it-up routine. Cah-mon, I mean it.

And how does poor Peter decide that he was maybe he was fated to be Spider-Man (again? He gets beat up as Peter by two thugs who work for Bullitt. This naturally clears things up beautifully, why, I don't know. If he was really so in doubt, how could clobbering two thugs decide anything?

Not only did Spider-Man #91 suffer from too many good artists, but the stock confrontation ending didn't exactly leave me hanging.



THE COMIC REVIEW

PRO

DAREDEVIL 70

THE COMIC REVIEW

CON

It's fantastic to see that Marvel has the guts to put the pulse of modern problems on the comic pages. Let's see the competition top this one.

From little quips about the Vice-President's tennis racket to full scale student-police confrontation,DD #70 was *right on*. Who says comics are for a bunch of escapist freaks. This was a stark confrontation, seen from all sides.

Comics to date have been rather bland when it comes to taking political stands. During the "Golden Age", the only evidence of politics was the President or J. Edgar Hoover congratulating the hero.Even in recent comics, a shadow of *the man* would appear. Daredevil #70 laid all that nonsensical neutrality to rest. Comics are coming into their own as an important medium----at last!!

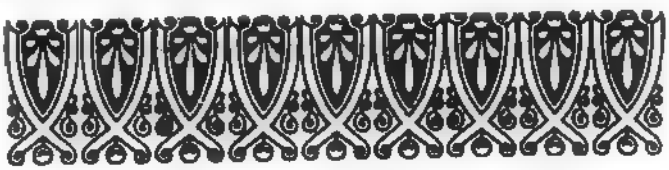
To make the Tribune one and the same as Buck Ralston bordered on genius. There's a lesson: often there're more sides than there might appear at first glance.... there are maniacal instigators in real-life,too. They may not be as colorful as the Tribune and his patriots but,not unlike him,they benefit from hostilities.There is an interesting subplot here in Karen's getting a job with Ralston. While she disagrees with his politics, she gets the job to further her career. This is, in essence, realism.

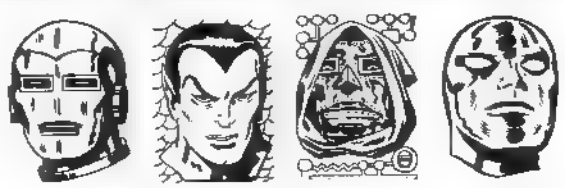
Bombing,while not really contraversial in that only a small minority are for it, is a terribly timely subject. Bombing has been traditionally a taboo subject during the long period in which villains were only to rob banks, kidnap ladies, and hit heroes.

There were several digs at type-casting to be found--the Tribune labeling everyone who objects to the war, who wouldn't fight, a traitor. The police automatically suspecting the kids with "long hair" as being the bombers,although he wasn't at the scene of the crime .

And, to top it off, there was that fantastic pictorial element: the terrific Colan/Shores artwork. The action scenes were constantly moving, varying.Where many artists use a few static poses for all of their fight and motion scenes,nary a one was found in Colan's masterpiece.

There is but one question left: What is the "Living-Death" that emanates from the gavel? Tune in next DD, kiddies, and find out.





This is without a doubt one of the worst travesties against mankind ever to appear in comic books. I am appalled that such a fine artist/writer teamup is capable of producing such a biased, unrealistic story as Dare-Devil #70 contained. To start off with, this idea of the poor bleeding-heart liberals being mistreated by the mean pro-establishment jerk is not only totally over used, but completely unrealistic to begin with. Marvel comics have always been the best around in my opinion, but, when any comics group gets to, note, the level of actually *deriding* our *terrific* Vice-President ,the Honorable Spiro Agnew, especially in times as radical as these...Marvel, you are helping the Jerry Rubins of the world. To *suggest* for a *moment* that a demonstration would occur at a place where a fine patriot like Mr. Agnew was speaking is unthinkable.

It is truly too bad that the PTA's of America weren't able to do more to check the rising flow of lousy comics, during the 50's. At least there were *some* patriots then. They were willing to stand up for America.

This issue of Daredevil showed a great lack of journalistic responsibility. Even in fantasied comic books you have a responsibility to print the truth, the whole truth. I hope that you will take note of my feelings, and make appropriate changes in your story line.

Mr. Friedrich, Colan, and Shores; you should learn to be more selective towards the type of scripts you choose to translate into four color action and word balloons I believe that it is as much the fault of the writer and artists pertaining to what gets to the stands as it is of the editor. If I were the gentlemen involved in this endeavor, I would do my utmost to produce a morally and artistically perfect periodical.

BACK ISSUE TRADING CORNER

Offering these Marvels for trade: One copy of each. condition is excellent unless otherwise stated. Where Monsters Dwell #'s 1-4; Where Creatures Roam #1; Marvel Collector's Item Classics #2, #3 (just fair), #18-22; Marvel's Greatest Comics #'s 23-27; Marvel Super-Heroes #18-23, 25(just fair) and 26; Marvel Tales #10, just in fair, #'s 18-27. Bob Garrison/15003 E. 41st St./Independence, Mo./64055.

Marvel Comics for *sale or trade:* Low reasonable prices. Send 10¢ for my new list. Charles Ottosen/32 McIntosh Av./Red Deer, Alberta Canada.

For Sale: Captain America #119-131; Spider-Man #78-90; Silver Surfer 8-18,F.F.#92-104; Avengers #69-81; Daredevil #57-69; Thor #169-181; 25¢ each. Write Fast! Send a stamped, self-addressed envelope, and I will reserve issues you want. From: Michael Rossi/3820 Andres Rd./Philadelphia, Pa./ 19154

Desperately Wanted: Spider-Man #86; Amazing Adventures #2; Donald Ezepchuk/Box 254 /The Pas/Manitoba Canada

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For *Trade or Sale:* Spider-Man poster, 30"x41"; Strange Tales #127, 163;Thor 146, 154, 171,172,174; Iron Man 22-24; Spider-Man 79, 83. Sandy Gulbrandsen/1040 Hillside Av./Deerfield, Ill./60015

Cliff Letovsky, Comiccollector./17 Holly Rd./Hampstead, 254,Que./Montreal, Canada. *Send price Lists.*

Up For Grabs: Spider-Man #21-24, 28-37, 45-47, 50-57, 76-91; Spidey Annuals # 1-7 ; Mark Schaper/10 McKenzie Av./So. Meridian, Conn./06450/

Wanted: F.F. 1-69; Marvel's Greatest Comics 1-26; Avengers 1-69; Marvel Tales #1-26; James Wise/1629 Loveland/Springfield, Ill./62703

Wanted: Spider-Man 1,2, 19; *Will Trade.* Paul Christopherson/P.O. 74/Chehalis,Washington/98532.

Free Comic List: Send stamped, self-addressed envelope to: James Salicrup/ 1354 Commonwealth Av./ Bronx, N.Y./ 10472/

For Sale: F.F. 12-66; Avengers 1, 5-43; Tales of Suspense 50-90; Spider-Man 3,5, 10-56: Steve Grover/ 2482 W. Jefferson Rd./ Alma, Mich./48801

For Sale or Trade: Avengers #35; Daredevil #45; F.F.#87, 90; Spider-Man #30, 78 ; X-Men #47; Spider-Man Spectacular #'s 1 & 2. Mike Swanson/ P.O.B. 344/St. James, N.Y./11780

Wanted Desperately: Good to mint condition issue of F.F.#51. Will trade,or preferably buy. Send Description to: Scott Dacy/4708 Strong Av./Ashtabula, Ohio/ 44004

Wanted to Buy: Fantastic Four #77, #100; Spider-Man #86; Captain America # 100-105 ,i24, 125, 127; Submariner # 1-5, 20, 21, 23; Captain Marvel #21; Avengers 57, 71 Send list and description to: Patricia McCambridge/4844 Utah St./San Diego, Calif. 92116/

Critical Comic Need!: Daredevil # 2, 9, 25, 26, 52, 54. Fan/15 Amos Cr./ Downsview Ontario Canada

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Correspondence Corner

Joseph E. Perez
62 Maynard St.
San Francisco, CA 94112
*Information wanted for Superhero summary.

Prestan Du Fauchard
4445 S. Evans #202
Chicago, Ill. 60653
*Fantastic Four

Ann Nichols
5521 Border Dr.
Washington D.C. 20022
*Captain Marvel, Inhumans

Paul Kelly
4708 St. George St.
Reading, Pa. 19606
*Conan, Amazing Adventures

Bill Ehru
12717 6th N.W.
Seattle, Washington
*F.F., Trade Baseball Cards

Chris Hudalle
General Delivery
Cannon Falls, Minn. 55009
*X-Men, Dr. Doom

Scott Dacy
4708 Strong Av.
Ashtabula, Ohio 44004
*Fantastic Four

Bobby Easter
1307 Denby Rd.
Balto, Md. 21204
*Conan, Captain America, Steranko

David Bottrell
1324 McKaig Ave.
Troy, Ohio 45373
*Avengers, F.F., Thor

DOOM'S DISPATCH

Rejoice peasants for your master has again deemed it expedient to go forth amongst mere mortals. I again will bring great happiness into your lives. by resuming personal control of my column. You are very happy! You have no choice! The slave who was handling this column for me had to be disposed of, for he dared to complain that his shackles were too tight. Such disrespect is not tolerated, however in my great mercy I was lenient with the oaf and if he is lucky, he may someday recover. The master is pleased that your response to this column has been so good. Upon the day that I take my rightful place as ruler of the world, you will not be forgotten. I am merciless in my wrath, but generous with those who please me.
It is well that my glory has been so well displayed on the pages of my comic book. It is ignominious that I should have to share it with that uncouth savage, Kazar. Rest assured that as surely as my name is Victor Von Doom, this situation will be remedied. As you well know, my life has not been an easy one. I have faced many obstacles along the way. For all that I have, great hardship has been the price. I often wonder if being ruler of the world is worth the price I have to pay. But I must endure, for my goal is parctically in my grasp. One realization gives me courage, and that is that after all Reed Richards doe-'snt have his own column in this magazine and I do. Real quality is always apparent. Lest I occupy the entire magazine with idle chatter I had best get on with your questions. I shall leave idle chatter for lesser mortals.

Q: Is the Marvel Monthly Magazine going to continue being printed in black and white?

Tim Gossett
?

A: In respect to my person, this magazine should not be printed on paper,but rather on plates of gold.This would, however, make its price prohibitive. It is my greatest desire that my influence should reach out to the greatest number possible--for in this way does my number of minions increase.As for possible use of color in this magazine, that could well depend on your response to the questions on your IRVING ballots.

Q: What were Ant-Man's first and last appearances in Tales to Astonish.

Mike Swanson
St. James, N.Y.

A: That miniscule do-gooder should not have appeared in anything.He should have been squashed like the insect he is. Since he did appear in Tales to Astonish, I can inform you that my computer tells me that he first appeared in a seperate story, without costume, in issue #27,and later as Ant-Man in issue #35.He later became Giant Man, where he continued until issue #69; however, his last Ant-Man appearance was in #49.

Many of you wish to know why I know so much about other costume types. Well, remember that my spies are everywhere.

Q. Why have you changed your costume since you got your own magazine?

A. This information is classified and thus precautions are taken to insure that the truth will never get out. My costume is always the same; the costume seen in the comics is only that single artist's idea of my costume. The artist is prohibited from ever showing my costume as it really is.Even the pictures of me in the comics are touched up to protect the secret.

Q. These four questions are from:

Steven Schumer
Fairlawn, N.J.

1. How could Iron Man open up Cap's shield and install devices, as he did in Avengers number six,when A.I.M. couldn't even dent it?

2. Which member of The Avengers, to date, has been in the group longest?

3. How many artists, up to date, have drawn Captain America in his own Marvel Book; also, who are they?

A: 1. Actually, Captain America's shield was not opened by that over-rated sardine can.Iron Man only put a false back on it, making it hollow. Normally,the shield is virtually indestructible.

2. The Avengers have many members, who have appeared in the magazine, but not continually, as a result of many "leaves of absence". The one who has been in as a member the most is Goliath, formerly Hawkeye. He has been a regular member since #17,for a total of 65 issues.

DOOM'S DISPATCH! (continued)

3. There have been five artists who have drawn Captain America since he got his own comic in issue 100. These are Jack Kirby, Jim Steranko, John Romita,John Buscema and the present artist Gene Colan.

4. Actually Spiderman does not have a radar sense per say; rather a highly developed animal 6th sense which he inherited from that foul arachnid that gave him his accursed powers.

Q: In what issue of Tales to Astonish did the Hulk first appear?

James McMahon
Wilmette, Illinois

A: The Hulk had a guest shot, along with the human top, in issue # 59 and started as a regular feature in issue #60.

Q: Is there any place where I can send for a Hulk sweat-shirt, and other super-hero T-shirts?

A: It is only fitting that I should be the bearer of these good tidings. I can tell you that new sweat - shirts shirts and T-shirts using new art are being created for you. This is a result of questionairs and other requests from you the members of the Marvel-Mania organization. Addition information will be forth coming as soon as I can get beck to the captive I have locked in the dungeon.

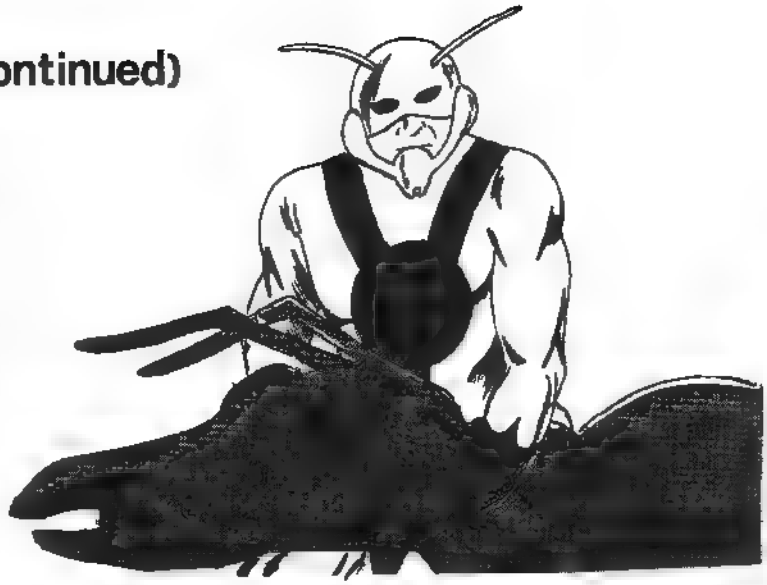
Q. In what order did the following three characters appear in Marvel Comics? Spider-Man,Ant-Man,and ol' green-skin?

Mark Fowler
Winter Park, Fla.

A. The world became aware of these three worthless do-gooders even before it became aware of my own awesome presence. This was by my own design as I was not yet ready to reveal myself or my goal of world control --again,by checking my computer I can inform you that Henry Pym (Ant Man) was first to appear in the comics, as of Tales to Astonish #27; He was followed from limbo by the Hulk, and, eventually, by the so-called "amazing" Spider-Man.

Q. In some magazines that show the Hulk as he appeared in his own magazine and in the Avengers 1 and 2. have him with four fingers and three toes and he wears trunks like the Thing as well. Can you explain this? Also, how tall are the Hulk and the Thing, since they are taller than normal human beings.

A. Of course I can explain this and anything else I so desire. Am I not the world's greatest intellect?!! Are not all things like an open book to me? I have



studied both of these fantastically powerful characters in my numerous battles for world conquest. The Hulk' s first appeared in a truely grotesque and monsterous form do to the terrible shock of the Gamma rays on the metabolic rate of Bruce Banner. In time this effect was not as strong so the Hulk took on a more human appearance if anything stronger than befor. The Hulk was wearing trunks at that time because the submerged personality of Bruce Banner was stronger and the change back and forth was not so haphazard. As far as the respective heights of the Hulk and the Thing, the Thing is about 6ft. 2in. and the Hulk is about 6ft. 5in. Their mass is greater than normal due to the changes in their bodily structure and metabolic rate. Their strength cannot possibly be described in normal human terms.

I wish to acknowledge all of you who sent in, offering to handle my column, but as you can see I myself will be handling this section. I appreciate your interest and suggest that you all make your services available in some other capacity, heed this however, with Dr. Doom a request is a command. If in some future date I may be involved in some other activity you may yet be called into service

The insignificent effort I put into this column serves as a recreation for my mind as I continue to plot my ultimate conquest. Your support has indeed been gratifying. Remember to address all questions to Editor, Dooms' Dispatch, P.O. Box 718 Culver City, Calif. 90230.

ODIN PART 2

ODIN'S CHAMPIONS

Pictures of young warriors naked except for a belt and a horned helmet have survived on Swedish helmet plates of the sixth century, as well as on a gilded buckle from a seventh-century Anglo-Saxon grave in Kent. Similar figures were depicted earlier on one of the famous gold horns form Gallehus in Denmark. Such warriors carry a sword and a spear, or a spear in either hand. They may be taking part in the weapon dance which Tacitys describes as performed by German youths between upraised weapons.

The most interesting example of such a figure is on a helmet-plate from the Vasgarde cemetery in Sweden, for he is shown leaping on to a warriors horse and apparently fuiding the rider's spear. In this case it would seem that the warrior is doomed, since his horse is being stabbed from beneath, so that he may be represented as a sacrifice to Odin. Thus rather than belonging to the human world, these young warriors whose helmets bear horns ending in eagles' beaks, the mark of Odin, could be the *Einherjar*, the special champions of the god from the Other World, acting as they are said to do in the Edda poems.

THE BERSERKS

Snorri tells us that the warriors of Odin fought in an inspired frenzy, trusting in the power of the god to deliver them from wounds, and that such warriors were known as berserks. They wore the skins of bears or wolves and they howled like beasts when the batle madness came upon them. Such redoutable fighters are said to have formed the bodyguard of the heathen kings of Norway. Berserks may appear rather like fairy-tale ogres in the later liturature, but there is reason to believe that in the Migration period they were a privileged company of dedicated warriors, who devoted theit lives to fighting, and were fed and supported by the community as followers of the god. The semi-human figures resembling bears wolves and carrying weapons, which appear on the helmet plates, any represent the berserks. There are ruthless figures of dedicated warriors in many of Saxo's stories, reproaching kings for their cowardice, taking merciless vengence, and challenging other champions of monsters to battle.

Noonchester

Not surprisingly, tney seem to have been somewhat popularfigures but it may well bave been men of this kind who kept the cult of Odin alive and helped to preserve the rich body of traditions about ancient heroes which has come down to us.

Some of the stories of the supernatural in the saqas may be better understood if we see them as based on the lore of such warrior companies. When, for instance, Sigmund the Volsung and Sinfjotli, his son, took to the woods to escape their enemies, they are said to have pur on wolf-skins and to have used the speech of wolves. Their behaviour was governed by the law of the wolf-pack and they howled when attacked. They undertook to take on as many as seven men at once but no more. Bodvar *biarki*, the famous warrior of the Danish king Hrolf *kraki*, is said to have gone out to fight in the likeness of a great fear, against which the enemy were powerless, while the warrior him-self remained at home and seemed to sleep. The practice of the followers of Odin, fighting like wild beasts in a state of ecstacy which allowed escape for a while from selfconciousness and make them impervious to pain and fear, are reflected in such stories of shape-changing by warriors, dimly remembered and written down long after the berserks had vanished from the scene.

THE VALKYRIES

All these creatures were viewed at times as the messengers of Odin, but later the chief emphasis was placed on his warrior maidens, the valkyries. These like the ravens and the *einherjar*, were said to be choosers of the slain. They seem originally to have been fierce female spirits attendant on the war-god, delighting in blood and carnage and devouring corpses on the battlefield. Later in Viking Age they developed into more dignified figures, princesses riding in armour on horseback. They escorted the royal warriors who died to Valhalla and there welcomed them with horns of mead, as they are seen doing on many of the Gotland stones. On some of these stones a female figure can also be seem flying with a spear above the scene of conflict. Little silver amulets of women bearing horns, like those on the stones, have been found in Swedish graves at Birka and elsewhere.

ODIN CONTINUED

WE HAVE SPOKEN!!!

Valkyries play a great part in the stories and poems about the exploits of the legendary heroes. Sometimes they are described as powerful supernatural beings of giant stature, striding across the mountains of appearing in time of danger to take up the hero and to carry him out of his predicament. They are said by Saxo to vary their appearance, and to be seen sometimes as fearsome beings and sometimes as beautiful maidens who offer love to the warrior. Protective spirits of this kind were said to attach themselves to the kings and princes who worshipped Odin, giving them help and counsel and bringing them luck in battle, while at death they received them as their "husbands".

One of the most famous ofsuch valkyries was Brynhild, the heroine of the story of Sigurd the Volsung. He dared to disobey the commands of Odin and gave victory to a king whom the god had condemned to death. As a punishment for this, she was placed by Odin within a wall of fire, where she lay in an enchanted sleep,until Sigurd on his wonderful horse awakened her, to play a new and tragic part in the story of yet another of Odin's heroes.

Brynhild in the story as we have it appears in a double role, both as supernatural valkyrie and human princess, and this is true of other valkyrie figures Svav, the protector of the hero Helge, was said to be reborn as Sigrun, the princess who married a later Helge, and Sigrun is described in the poem as joining her dead husband within the grave mound.Indeed there is some implication that these valkyrie figures were attached as guardian spirits to certain families, and befriended warriors of succeeding generations,receiving them at death and then appearing again on earth to welcome their descendants and to support and strengthen them in turn.

Such maiden warriors are said to ride in companies. Swanwhite, for example, in Saxo's story befriended the young hero Ragnar, giving hima sword and urging him on to great deeds. She came to him riding with a troop of maidens, but was clearly not a being of this world, for she was at first enveloped in mist and darkness and then revealed herself as a woman of great beauty, who offered to become his betrothed.

The Anglo-Saxon too had memories of such mighty women, for there is a spell which describes a band of them riding over the hill and flinging spears to cause disaster to their victims. A human figure with an animal head, seen confronting a warrior in an eagle helmet on the Franks casket, a carved ivory box of the seventh century made in Northumbria, suggests a valkyrie in her terrible aspect meeting one of the warriors of Odin.

VALHALLA IN THE GRAVE

Odin was primarily the god of the dead and ruler of the underworld, and his hall, Valhalla,appears to have been a symbol of the grave rather than some bright abode of the sky. The account of Odin's hall as given by Snorri in the *Prose Edda*, from which most popular descriptions of Valhalla have been taken, is based almost entirely on one poem, *Grimnismal*. There it is said to be a hall with many doors, filled with shields and mailcoats and haunted by the wolf and the eagle. It seems indeed to be a kind of riddling acount of the field of battle, where the wolf and eagle are busy and where the doors of death are open for many. At the same time it represents the grave where the dead rest, and where they are received by their ancestors with rejoicing. The banquet of the Other World, was sometimes symbolized, as we have seen, by the furnishing of the grave. Much later in Iceland there is reference to a belief that the dead from certain families entered a sacred mountain, Holyfell, and there joined their kindred. Those who passed that way after a funeral might hear sounds of feasting and merriment as the dead man was welcomed within the hill.

The unceasing battle said to continue everyday.in Valhalla is found in stories of the grave mound itself.One of Olaf Tryggvason's men was said to have broken into a huge tumulus, and to have found twelve men in black and twelve men in red, who fought continually.They could not slay their opponents, for those who were overthrown sprang up and continued the battle, and it was only the human visitant who was able to deal them wounds from which there was no recovery. An unceasing battle is also described as going on in the underworld realm of the dead which a supernatural guide, perhaps a valkyrie, led the hero Hadding in a story told by Saxo. The most famous account of the everlasting conflict is that of Hedin and Hild, two lovers who were parted by the enmity between Hild's father and her lover. Hild, who bears the name, it may be noted, of a valkyrie aroused the slain men on the field of battle every evening, so that in the morning they were able to resume the fight. It is possible that a scene associated with this story is shown on one of the Gotland stones, where a woman stands between two armies.

WOMEN SACRIFICED TO ODIN

Sacrifices to Odin might include women as well as men. The lives of female slaves of high-born men in the Viking Age are represented as voluntarily giving themselves to death when their men died, and the implication's that by such sacrifice they won high honour in the Other World. One of the most moving of Saxo's stories is of two lovers, parted like Hedin and Hild by a family feud the young man was captured when visiting his beloved and condemned to die by hanging. When she believed him to be dead, Signy and her maidens prepared to hang themselves in the hall, first setting the building alight so that their bodies would be burned. The hero, Hagbard,had delayed his death for a few moments, so that he caught sight of the rising flames.

He declared in a triumphant death-song that now their love would continue in the Other World, where they would be joined once more as they could not be in life. Similarly, althouth Brynhild was unable to marry Sigurd, who had awakened her from sleep and whom she had herself as her rightful husband, she had herself burned on a great funeral pyre when she learned that he had been slain, so that she might join him as his wife. There is indication that voluntary sacrifice of this kind was regulary associated with the heroes of Odin and their loyal womenfolk.

CREMATION AND ODIN

In these stories death by burning, as well as hanging and stabbing, is part of the sacrificial rite, and Snorri tells us that cremation was practiced by the followers of Odin, who believed that the higher the smoke rose above the funeral pyre, the greater the honour in Valhalla of those who were received by the god. One famous sea-king, wounded almost to death in battle, was said to have sailed out to sea in a blazing ship rather than die in his bed. This story may be based on a tradition of cremation in a ship, for there is plenty of archaeological evidence for men being burned in their ships and the ashes buried in a mound, from the seventh century onwards.

From tenth century Russia there is an eye-witness account by an Arab diplomat, Ibn Fadhlan, of the burning of a Swedish chief in his ship at a Scandinavian settlement on the volga. One of his slave women was put to death by strangling and stabbing in the traditional manner and laid beside the dead man. The girl consented to be sacrificed, we are told, because of the honour this would bring to her in the next world. She was feasted and feted for some time before the cremation ceremony, and before she died was held up before a kind of gateway built of wood. She killed a hen and declared that she could see her parents and kinsfolk seated on the other side, and her master surrounded by young men, calling to her to come to him. The killing of the girl took place within a tent on the ship. Two men twisted a cord round her neck, while an old Hunnish woman, called the 'Angel of Death", pierced her between the ribs with a dagger.

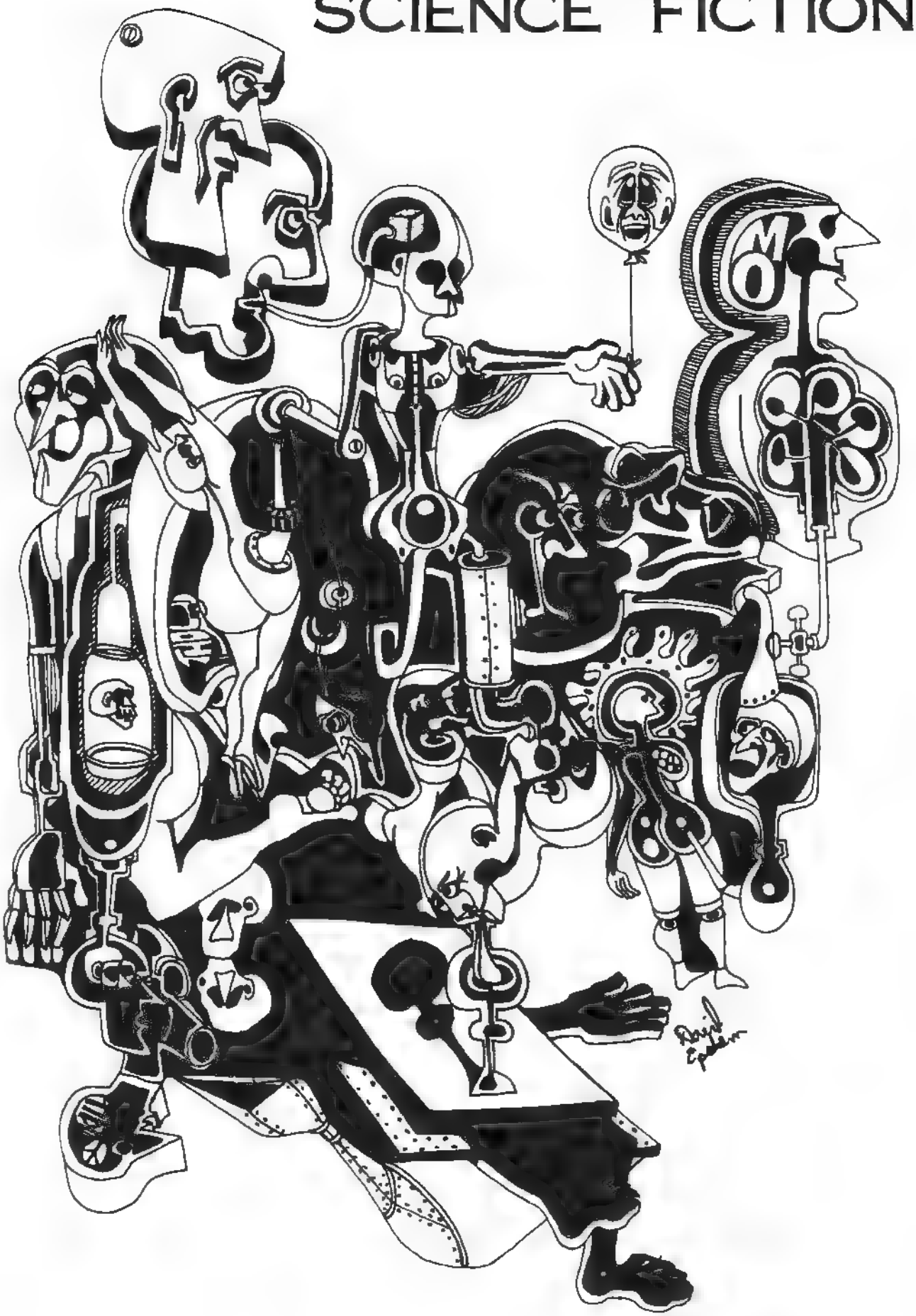
The symbolic act of throwing a dead bird over the gate is in agreement with the story fo the visit of the hero Hadding to the Other World. The supernatural woman who was guiding him cut off the head of a cock and flung it over the wall that served as a barrier to the kingdom of the dead, and it could be heard to crow on the other side. Thus in the tenth century we have evidence for ritual emphasising the feasting of the kindred of the dead in the Other World. The ritual was associated with sacrifice of a kind typical of the cult of Odin. In two graves of Viking chiefs in the British Isles, one in the Isle of Man and the other in Orkney, we now have archeological evidence for the sacrifice of a woman at the funeral. The body of a dead man.

WOLF, EAGLE, AND RAVEN

It was not only the little naked warriors who represented the influence of Odin on the field of battle. The wolf was linked with the berserks and closely associated with the god, who was said to keep two wolves beside him which he fed when he presided over the feasting in Valhalla. Wolves were constantly introduced into accounts of battles in heroic poetry, and were said to meet with the eagles and ravens who came to feast upon the slain. These birds of the battlefield were also used as symbols of the god. The eagle no doubt owed something to its use as a Roman symbol for the Emperor, but it was adopted by the Germanic peoples as a powerful religious symbol of their own, and was known also to the Celts. Warriors wearing helmets with eagle crests appear on Vendel helmet plates, and there are splendid eagles on the great royal shield from Sutton Hoo. Eagle brooches were found in large quantities throughout the Germanic world, some of them elaborate and richly ornamented. On Gotland stones of the Viking Age the eagles appear frequently, presiding over scenes of battle and sacrifice, and in one scene welcomed by a woman with a horn, as if entering Valhalla. The raven also is shown on the Vendel helmet plates flying with the eagle beside the mounted warrior who may represent Odin himself. The god was said to possess two ravens whom he sent our far and wide to bring him tidings, and whose names appear to mean Thought and Memory. They may symbolise the sending out of his spirit into other worlds. The sight of a raven was held to be a Good omen to a worshipper of the god, and there are tales of raven banners possessing magical powers, which brought good fortune and overwhelming victory in battle.

THIS HAS BEEN THE SECOND INSTALLMENT IN A SERIES OF ARTICLES ON NORSE MYTHOLOGY, PRESENTED AS A PUBLIC SERVICE TO FILL YOU IN ON THE ACTUAL NORSE MYTHOLOGY BACKGROUND OF THOR.

SCIENCE FICTION



SCIENCE FICTION IN COMICS

WHERE IS IT ?

AND WHY NOT?

by Dave McDaniel

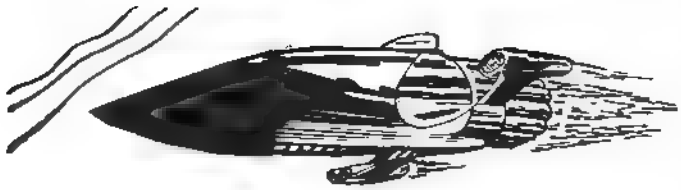
Comics have been giving Science Fiction a bad name for years. The archetypal epithet applied to SF — "That crazy 'Buck Rogers' stuff" --derives not from Tony Rogers,hero of ARMAGEDDON 2419, but from the comic strips and books upon which were based the radio and film versions of his adventures. Even FLASH GORDON, for all the pictorial quality Raymond put into it, was no better from a strictly stfnal viewpoint, and few of the lesser SF strips were remotely as good. ALLEY OOP averaged somewhere between TIME TUNNEL and THE FLINTSTONES; TWIN EARTHS started well but bogged down...

The movies have done rather better in the last fifty years --they can afford to aim for a more specialised audience and take a few more chances than a comic publisher. Also, movies have been recognized as an art form for decades, while until the last two or three years only a few particularly perceptive individuals realised these cheap gaudy juvinile pulps housed an undiscovered medium which offered as much potential for creative development as any other, and more than most. As a result, people with the necessary money to invest could be convinced to back a film they didn't understand -- but never a comic magazine.

Television's treatment of Science Fiction is somewhere between that accorded by the movies and by comics; as in other artistic and intellectual areas , it runs towards a close median. Most efforts to put genuine Science Fiction on TV have been nasty,brutish and short ; the two or three exceptions have been conscientiously destroyed in their prime time slots by the same natural laws which defeat most attempts at highly specialised programming in the broadcast media, with their technologically restricted volume of competition.

Over all,Science Fiction has been rather badly treated by the illustrated entertainments until recent years. Perhaps it took a couple of generations for the exponential surge of scientific development to soak deeply enough into the American culture that the second greatest mass art form could afford to take serious notice of it. Despite the work of a few great early talents in the comic medium , its potential as a genuine art form capable of expressing the most subtle and mature concepts has only lately began to gain wide recognition. Even most of the individuals responsible for the zines seemed to gain practical awareness of what they had and what they might be able to do with it within the last five or six years. In another few years, there might be a market for pure hardcore Science Fiction.

By this time I may have you confused. You always thought the comics were full of SF-- people zapping off to other planets, falling throufh time-warps, encountering parallel worlds, fighting alien invaders -- why, Superman himself was an extraterrestrial shot here in a toy rocket when his native planet blew. Isn't that science fiction?



No, it isn't.

It may have been handy to use a convenient conjunction of orbits, a miraculous lightning bolt with a fortuitous combination of spilled chemicals , the work of an alien with unlimited powers or a mad scientist to explain why your hero could accomplish fantastic feats, but the story content and his use of these powers would have varied not one micro had they been gained from his fairy godmother, the whim of Zeus , or fasting and prayer. The key word, there, is "fantastic".

One practical difference between SF and Fantasy is that an attempt to explain whatever remarkable plot device you use in terms of the known physical universe (with one or two clearly specified and limited impossibilities allowed as primary motivators) makes it SF, while violation of natural laws as a matter of course with no more tha a token attempt to justify their malleability puts the story inevitably in the class of Fantasy. Except for a few old EC books and a number of privately published and distributed pamphlets, I have seen almost no true SF in comic form.

As movies and TV have done, if rather more so , comics have taken the props,the gimmiks,the tricks of Science Fiction and used them as elements in Fantasy. Superman descended from the sky in a blaze of fire like any other good heroic fantasy-figure. Alien planets, alternate continua , are used precisely as the Terra Incognita of popular fantasts at least as far back as the earliest recorded literature. "Things are very strange far on the other side of those mountains..."It's someplace nobody knows anything about, so you can claim whatever your story demands for it--headless men with faces on their chests and brains in their bellies, giant fire-breathing serpents, wise old men with All The Answers. These are places for all the fantastic adventures the mind can envision, filled with vicarious excitement amid barely imaginable beauties, dangers and wonders. This is the natural realm of the greatest story-tellers, and has exported most of the truely beautiful writing of the last century.

Science is just such an unknown land to most people. They know they have seen incomprehensible miracles come out of Science and they wield powers they don't begin to understand with the push of a switch or the twist of a knob. They know that great powers,great dangers and high adventure are to be had, but they don't really know and seldom seriously wonder what real source these spring from. So a "raygun" replaces the invincible sword; a "force-shell" replaces the magic armor ; and ET is a three-headed fire-breathing dragon. But for all the trappings of Science Fiction, it's still Fantasy.

SCIENCE FICTION SECTION CONT.

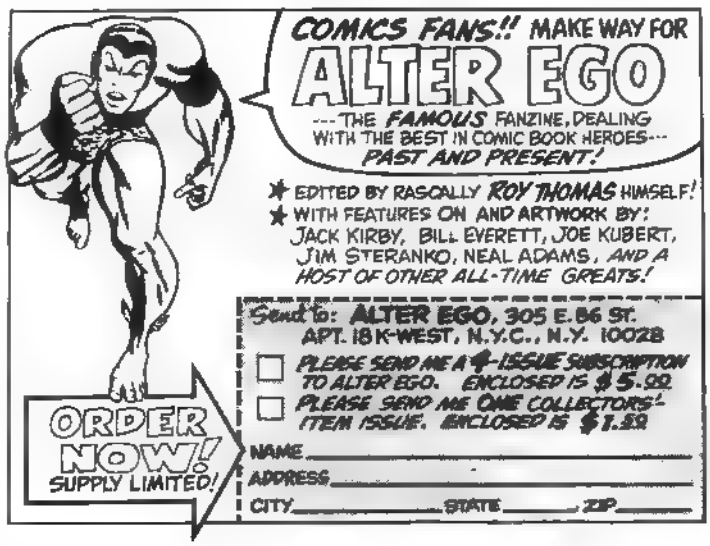
Who knows what things are like, on other planets? Who knows what previously incredible concept will suddenly become as commonplace as a moon-shot or television? Why *not* a civilization of aleins with an understanding of Universal Forces far beyond ours? Why *not* some treatment which could make a man able to run faster than light?

Why *not*, depends upon what we know about the universe. If you care about what's reasonably possible and what isn't, it's Science Fiction. If you don't, it's Fantasy. When the Flash runs fast enough to send himself into time; when the Silver Surfer vaults casually from one galaxy to another; When a robot as big as a skyscraper threatens Manhattan; That's fantasy. All the double-talk in the world can't change that--unless it's particularly well-thought-out.

This double-talk is what muddies the over-lapping area between fantasy & Science-Fiction. No one who knows about science would ever claim to know everything that is possible and everything that isn't. As Clark's Law observes, "The functioning of any sufficiently advanced technology wil be indistinguishable from magic". An alien life-form *might* be capable of assuning a gaseous state at will, and compressed like a djinn into a bottle. Some way *might* be invented of making an alloy light enough and strong enough to withstand the monscrutious mechanical stresses of a walking moutain of metal. And if the story includes a technically convincing explanation it can usually squeeze into the definition of SF (if the author cares to); if the miraculous is taken for granted or ignored, the story remains fantasy, regardless of the sets, costumes and hand-props.

Fantasy has always been simpler to do, since there are a minimum of restrictions on the author's imagination and these can be shifted at will; and it has generally been more popular than SF, appealing as it does to direct wish-fulfillment rather than intellectual stimulation. Fantasy is almost certainly the oldest form of fiction, and Science Fiction one of the newest, but as long as Science is considered as remote and magical by the average under-informed beneficiary or victim of its bounty, so long will Science-Fantasy flourish, confused in the mass mind. And as pointed out above, the fantasy element in such a mixture will inevitably dominate.

We realize that this article will probably raise some contrversy. We welcome it. While the article does not necessarily express the views of the editors, it does fulfill a need for more thought provoking, and analytical themes in fanzines. We feel that a fanzine can point out new roads for comics to follow. We hope that those of you who feel that there is a rebuttal in order, will reply, and those who agree with the stand taken by Dave will try to further substantiate it.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MOVIE REVIEW

(We at MARVELMANIA are continually trying to innovate. With the following Movie Reviews we are attempting two different methods. In this issue we have two long reviews, while in next issue plan several mini-reviews --Any opinions or submissions?)

BY STEVE FINKELSTEIN

"BENEATH THE PLANET OF THE APES" by 20th Century Fox, starring James Franciscus, Kim Hunter, Maurice Evans, Linda Harrison, and Charleton Heston as Taylor--Directed by Ted Post.

"Beneath the Planet of the Apes" is a sequel. As The Webster's New Collegiate Dictionary defines a sequel: That which follows; specific logical consequence. Many times when a film has had a sequel, it has degraded its predecessor. Occasionally a sequel, (As in the "Bride of Frankenstein" as opposed to "Frankenstein") it is superior to its predecessor. The film in question does not degrade its "big brother", but neither does it equal in excitement and fun the content of the original film.

Brief Synopsis Of Plot: Nova, the mute human, discovers American astronaut Brent (Franciscus), whose ship has crashed on the ape planet. Nova and Brent are captured by the apes, from whom they also escape. As a result of their flight from the Apes, Nova and Brent find themselves in a subterranean "hell" of the forbidden zone (New York city ruins located in bombed out subway tunnels) populated by sickening human mutants, whose evolved mental powers are forced against the Apes in a horrible battle, literally *"Beneath The Planet of the Apes"*.

One of the many faults of the movie is an erratic script. The picture takes itself too darn seriously. The previous film poked fun at the Apes' manners resembling humans', which is truthfully a satire of our morals. Certain sequences have potential but are weak --one in particular: The Apes are going into the forbidden zone to wage war on the mutants. As they begin their attack, they are momentarily halted by a demonstration of young Apes opposing this warlike move, yelling "Peace, no more war", *et al*. This sequence comes off quite heavy-handed and stereotyped. It reminds me of one of those wretched episodes of that asinine show, "the Mod Squad".

Another problem with the film is its special effect department. The effects are highly erratic. The mock-up of Brent's burnt-up spacecraft looks like a defective Aurora airplane model. The makeup, by Academy-Award winner John Chamber, is superb on both the mutants and the Apes. There is another sequence where the mutant humans project an image of the death of the Ape God, surrounded by crucified Apes engulfed in flames. The Ape God's demise looks great but the flames surrounding it are terribly superimposed.

Now that I've knocked the film, let me point up its merits. It's action-filled, unpretencious and reasonably well-acted. But, judging from the film's ending there will be no sequel. See it.

News flash: A third "Planet of the Apes" film is planned. It's titled The Secret of the Planet of the Apes. Roddy McDowall and Kim Hunter are holdouts from the original cast.

G LOWENTHAL

VINTAGE FILM REVIEW: WAR OF THE WORLDS

THE year was 1953. The big Sci-Fi film genre was just underway. This was the year Bradbury's "Beast From 20,000 Fathoms" was filmed, and thus was created an entire trend of "Giant Monster Invades Brooklyn" films. This was also the same year that George Pal's "War of the Worlds" was realeased.

It's easy to comprehend the reason the film created a large furor at the time. It was just about the only--among many films--prestigious science fiction film released during that time; nothing like it had ever been seen on the screen before. It was filmed in color, vistavision, and stereophonic sound. How could it miss?

Of course, compared with the numerous scientific progressions between the '50's and Kubrick's 2001, War of the Worlds seems trite. But, War of the Worlds is an "updated" film. You see, the original story was enacted in 1895 England; the film took post-atomic 1953 as its setting. This monumental blunder is comparable to casting Nick Fury as Little Orphan Annie. Instead of the terrifying sequences depicted in Wells' book, the screenplay adds such inane situations as: Dropping an H-Bomb on the Martian vehicles, which naturally proved ineffective. The best sequences of the book are notably missing from the film. Where is the scene in which the martian deathray obliterates a steamship? When do the martians cross London Bridge? The only sequence, in the whole film, which is retained from the book is the scene in which a priest attempts to reason with a martian ship, and is cut down. This comes off as the most effective scene of the film. If only they'd stuck to the book!

The film is hampered by mediocre direction, and an unbelievable, childish script. The acting is no help either. The film's depiction of the martians is awfully disappointing. Their faces resemble a 1957 Philco TV tube. The movie's main achievements are in the area of special effects.

Gene Barry jabbers throughout the film, like an asthmatic frog.

Still, with all of its faults, "War of the Worlds" is still an above average effort, and is aptly produced. It is superior by far than the Sci-Fi crud that Japan has been cranking out.

SUPER-HEROES IN EVERYDAY LIFE

BY GARY LOWENTHAL

This is the premiere installment of what we hope to be a running series. The series is intended to view the super-hero more scientifically. It will deal in factual reports on phenomena; such as mysticism, parapsychology, magical beliefs,and on advances in science as wekk. All these subjects will be correlated to Marvel Super-heroes. In short, the series will not only lend to the credibility of the Super-heroes but may make you doubt that they haven't or don't exist. Some segments will be, as this one, devoted to science and the suppositions it raises when applied to the super-hero.

SPIDER-MAN VS. SPIDER

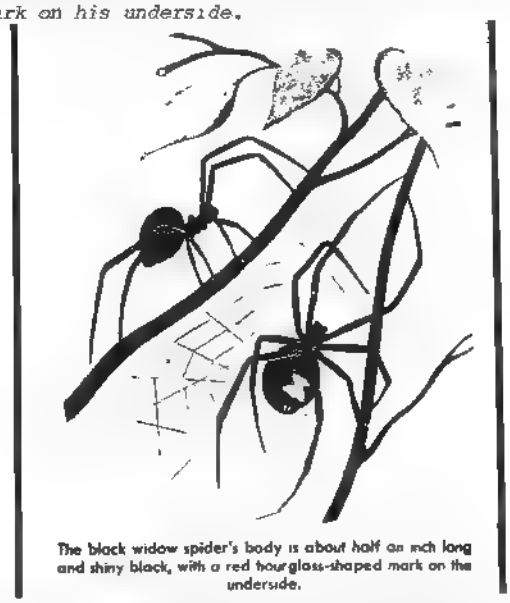
The super-hero concept doesn't go back to the "Golden Age of Comics" in the 1940's but back to the earliest folklore and legends. Even Spider-man feels the influence of the Greco-Roman myths.

The scientific name that is given to the spider-family is derived from one of these myths. It concerns a brash young maiden, named Arachne, challenged Minerva, the goddess of weaving to a sewing contest, which she, of course,lost. Her penalty was to be turned into a spider and continue her weaving. Thus the term-Arachid (or arachida) came into use. The name of arachids applies not only to spiders, but to ticks, mites, and even Scorpions (Remember the Scorpion is one of Spidey's deadliest foes).

Further,there are a great variety of types of spiders. Besides blacks,greys,and browns,they can be found in abundant array of bright oranges,reds,yellows,and greens. They vary in size from 3 inches to scarcely visible. Most spiders live about a year. However,the bird eating tarantula lives up to 15 years.

Spider-man might of turned out to be a different hero if a different species of radio-active spider had bitten him. Even if he took on more of the basic spider characteristics , he would of been more gruesome than Hulk. Can you imagine,that,if like the Lizard, he actually started to look like his namesake. His main body would be divided into two parts. The first the cephalothorax with four pair of legs sporting out.Then, the abdomen-head section, without any limbs. And instead of pearly, white teeth, mandible-like chelicerae for holding food,a pair of pedipolps,which look like small walking legs or may be developed into large grasping pincers and fangs much like long hollow needles containing poison. Besides ending any hope of a normal identity,that wouldn't earn him any friends.

But let's suppose that it wasn't an ordinary-type spider that bit him. Suppose it was one with more exotic powers. A black widow,for instance. The black widow is one of the rare spiders that can be fatal to people although its bite usually cause severe pain or illness rather than death. A spidey with fangs filled with black widow venom would be even more identifiable,because if we assume he takes on the spider's appearance as well,he would be coal black with a red hourglass shapped mark on his underside.



The black widow spider's body is about half an inch long and shiny black, with a red hourglass-shaped mark on the underside.

It's a good thing that neither Spidey nor Marvel's Black Widow emulate some other of the black widow spider's habits. After courting,it has been known to kill it's mate and eat it. Further, spider young (who are just like adults save for their size)also turn to cannabalism.

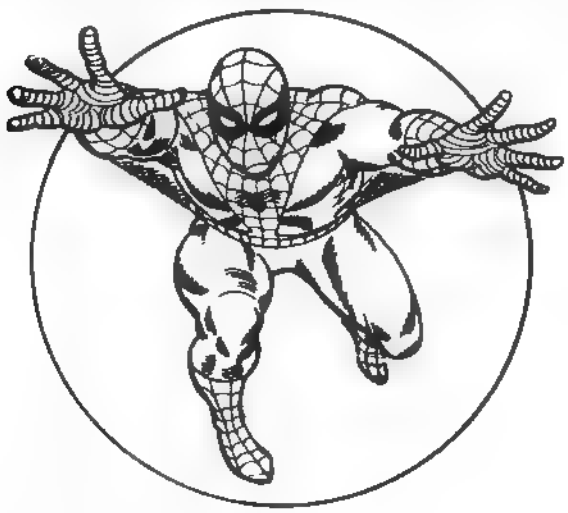
When one talks of variations in spiders its impossible not to mention the spiders silk or webs. Spider's use webs in a variety of ways. It's made into houses,used as life lines,diving bells, cocoons, airplanes, lassos spring traps,as well as the ordinary orb web.

Spidey himself has used his webbing in many of the more typically spider-like fashions. Like the spider, when he falls or is pushed in battle his trusty webbing shoots out a life line. He too has "lassoed" foes in webbing and made spring traps.

However, Mother nature has out-done spider-man in many of the uses of webbing.Where Spidey might build an uncomplicated spring trap,a wolf spider actually burrows a bottleneck shaped pit with side chambers for possible escapes. It covers the top with sticks and dirt for camouflage. Further, he lines the tunnel with sticky silk.

We know that Spider-man developed his webbing separately from his other powers,and depends on his web fluid supply and shooting devices but what of a real spiders powers? Where do they stem? The web fluid is manufactored in glands in the spider's abdomen and sent through tubes to spinning organs at the tips of the abdomen. Upon contact with air the fluid becomes solid,much as Spidey's fluid does. The silk, itself, may vary in form as to purpose. Sticky for a trap, non-sticky for support and anything from soft and fluffy to hard and fibrous in a cocoon.

Remember, that we said the web can be used as an airplane. Spiders,particularly those fresh from the cocoon-nest,tend to climb a high object,until they're into stronger air streams shoot out silk into the upward currents,they are then found aloft. Some spiders have



been found as far as 200 miles at sea.

We have also said that webbing is used as a diving bell. The European water spider builds a bell-shaped home under water and fills it with air bubbles from the surface. The bubbles are caught and carried in hairs on the abdomen. The European water spider even lays its eggs and raises its young underwater.

If you combine the European water spider's trick with that that some spider's have of running on water,Spider-man might be able to spar with Sub-mariner on his own turf.

There are also characteristics that Spidey has which are quite unlike those of an ordinary spider. These powers might be attributed to the mixing of both unused human and spider potentialities. The most evident of these characteristics are his "spider" senses, which extend far beyond the senses normal for spiders or humans. These senses actually allow him to distinguish between friend and foe, no matter how well disguised, and tell when danger is present.

While Spider-man isn't an insect influenced character he still is a "bug" character. As such, he isn't that unique. Yellowjack, formerly Ant-man, is one example of another Marvel "bugger" Among the others list: Scorpion; Wasp; Human Beetle; Black Widow;and some of the creatures gracing Marvel's monster magazines.

Spider-man's costume has been designed to augment and aid him in the use of his fantastic abilities. His gloves conceal artificial web fluid, which can be shot in a variety of fashions-wide webs ; single strands ; as sticky fluid; or in an assortment of shapes. Also his boots and gloves are so contrived as not to interfere with his wall-climbing abilities.

Spider-man might of been moving in on Daredevil's turf too if a web-spinning spider bit him. They are almost blind and depend mostly on a exaggerated sense of touch. Apparently, the spider that bit him was a free running spider, which has excellent sight and uses it to catch its prey,leaping on them rather than catching them in a web(remember Spidey's web is artifical).

There are other characteristics,that Spider-man seems to have picked up. He can walk up sheer walls as if he too had the special pads, that enables a spider to do so. He has the proportional strength,speed and stamina of a spider.

Perhaps,it is better that only select spider characteristics have manifest themselves in Spidey. Can you imagine him going through five to ten moults where he sheds his skin?Spiders do that during periods of growth. And they're able to regrow lost limbs during this period as well. Maybe the Lizard may be brought in on that angle? After all the Lizard is really Dr. Curt Connors, an armless retile expert.

NOTE

I hope some of the facts and ideas used herein might set you to thinking of other possibilities. If you can work up an article that might fit into this format or have any magazines or news articles that correspond to the "Super-hero in everyday life" theme, please feel free to summit it. Full credit will go to you for any assistence.

MARVELMANIA
CLUB NEWS

Say! If any of you catch NET Public Educational Television, you might have seen Len Chandler, brilliant black folk singer and satirist, doing a number on a recently-broadcast telecast of the satire news show NEWSICAL MUSE. Well, behind him was an immense blowup of the cover of our very own Spider-Man #89!! We attempted to contact the local station, KCET, for a photo, but it seems that they destroy their broadcast tapes. Oh, well...as Aunt Petunia would say, it's the thought that counts!!!

Our office H.Q. was visited recently, to the delight of all present, by none other than David McDaniel, the author of a good percentage of the Man From U.N.C.L.E. books, among other works, and his wife Joyce It seems that Dave had spent his Saturday morning and afternoon turning out a well-thought-out, intelligent article for us. He did this as a favor to us, just out of friendship and fraternity, as a member of the L.A. Science Fantasy Society, which the editors belong to. We at H.Q. were delighted to play host to the fella, who is now engaged in writing THE FINAL AFFAIR, last in the U.N.C.L.E.series.He and his lovely wife are welcome back any time.

Sheesh! Guess we didn't mention this before—the model kits, A & B, are sent under seperate cover; in other words, they are sent in two different packages, but they will both arrive! Those of you who see one kit in the mail, and ordered both--hang loose! The other is on its way!

By the way, people, what do y'all think about the new Science Fiction we're beginning to introduce into the magazine? At the moment this is only a temporary thing. We'd like to hear from you on it.
We'd like to apologize to all you 12 issue subbers who got a note to resubscribe in your forth issue of the magazine, you've still got a ways to go...as for you, Mr. 6 issues subscriber; this one's #5!!!
The Irving awards ballots are beginning to come in like the Red Sea closing up. We've noticed that many of you like to get your jollies by coloring them. How's the idea of full size black and white repros of our posters made to color yourself grab ya'?

We've received many letters asking to see more professional art in the magazine.This suggestion came to mind. Marvelmania members of the world, unite! when you send your letters of comment about the latest Marvel mags. send one marked "personal" to Stan and ask him to get on the ball and see what he can do about getting your club publication some more work from the beautiful Bullpen.
Also in line for this ish is Alan Hanley, whose work you've admired in this mag in the past. We asked Al to send us a strip for this zine, as soon as he got a chance, and--sure--enough! he slipped it in fully a week before the deadline of the fifth issue. His strip is, we think you'll agree, the cutest darn thing in the issue, and we hereby do a low bow for Alan Hanley--a friend indeed.

The Marvelmania shipping department has added a new mail order innovation to our service making it quicker than ever.....Prepackageing!!! The following items are prepacked and ready to go as soon as your order is received; Marvelmania Stationery kit, Bullpen Photo kit, Artists Self-Portraits,Model Sets A and B, Marvelmania Membership kit, Comic Art kit, and both sets of Posters.

Many of you frantic ones have inquired as to the contents of the 104-piece art kit. Well, you'll get 104 samples of Marvel Comics art, reduced to fit--some drawings are 8 to a page, some are 4 to a page, all are delightfully depicted by your favorites from Marvel. Although many of you have compared this to the inking-coloring kit, you can see that the two kits are not similar. Also, the 104-piece art kit is not printed upon paper suitable for inking and coloring--these are collectors' item portfolios of Marvel art—and, need we add, suitable for framing!

Contrary to popular belief, our 50¢ membership kit has been discontinued; Also, there have been a few orders trickling in for a color stationery kit--as we announced before,this kit is no longer available.

The twelve-month subscription bonus is available only to those members who send in a new subscription for twelve months--not for someone who orders two 6-month subscriptions, or for old subscriptions.

That about wraps it up for this issue—be sure to send in your comments on the problem posed in the editorial, that of upgrading the comic book's image. Who knows--maybe soon this Club News section will be the swellingest article in the whole magazine!!!

MARVEL NEWS

Once again, it's artist switching time! John Romita switches from pencilling Fantastic Four to pencilling Spider-Man. And since that leaves a vacancy on the F.F. pencils, John Buscema steps in to pencil the F.F. Sal Buscema steps in to pencil the Avengers which means that another penciller must be found for Sub-Mariner. And found he has been Gil Kane with the extra attraction of Berni Wrightson on inks, will be taking over Subby.

More split books like Amazing Adventures and Astonishing Tales are on the way. Look for a new book featuring Dr. Strange and the Iceman.

As of issue #10, Tower of Shadows will be changing its name to Creatures on the Loose. The first feature in this new book will be King Kull, written by Roy Thomas, and drawn by Berni Wrightson. This should appear sometime in December.

We are sorry to report that the much talked about Manwolf strip by Rich Buckler, has been shelved for use at a later date.

Remember back about a year ago when Marvelmania was working with the Marines on their Toys for Tots campaign? Well, this year the Avengers are in the act. Just check the mag. in December.

Big news for Fantastic Four Fans! It has been reported that in a few issues, our own beloved Thing will be given the power to make the change from the Thing to Ben Grimm and vice versa whenever he pleases.

Something good for fans who've followed the Marvel Super-Heroes from the beginning. Thor is going to get involved in a good ol' galactic epic. This time against infinity.

The Harlan Ellison story which appeared last ish. is going to appear simultaneously in the issues of Hulk and Avengers coming out in February.

BUT NOW, WE'D BEST PUT ON A HAPPY FACE-- SO WE DON'T DISAPPOINT A FEW HUNDRED YOUNGSTERS!
SAY HEY, C.A.-- YOUR AVENGER BUDDIES ARE HERE! THEY DIDN'T LET US DOWN!
NEVER CROSSED MY MIND THEY WOULD, LEATHERNECK! NOW IF ONLY A CERTAIN SHY, RETIRING WALL-CRAWLER WOULD SHOW--!
TOYS For TOTS
DID I HEAR SOMEBODY TAKING MY NAME IN VAIN?
THE ONLY WAY TO KEEP ME AWAY FROM THIS THING WOULD BE TO HIRE J. JONAH AS M.C.!
TOYS FOR TOTS--A MARINE-CORPS-SPONSORED PROGRAM WHICH, EACH CHRISTMAS, PLACES GIFTS IN HANDS THAT WOULD ELSE BE EMPTY! PERSONAL ANIMOSITIES ARE SHELVED, AS TINY FINGERS REACH JOYFULLY OUT--!
WHOA, SLUGGER! PLENTY FOR ONE AND ALL!
HERE YOU GO, SON!
YET, THIS DAY, A SPECTRAL PALL DRAPES ITSELF SHROUDLIKE OVER TWO REGAL FORMS--!
WHITHER ART OUR COMRADES GONE?
WHERE? WHERE?

ASTONISHING TALES
KA-ZAR
DR. DOOM
JUNGLE LORD AND SUN GOD!
MASTER OF MENACE — ALONE AGAINST THE DEADLIEST FOE OF ALL!

CAPTAIN AMERICA
THE FALCON
THE COMING OF STONE FACE!

THE AVENGERS
HE'S BACK TO MENACE TWO WORLDS! THE AWESOME AIRKON!

THE MIGHTY
THOR
IS THIS THE WORLD AND?
SILENT ONE!

COMING
SOON
FROM
MARVEL!

SUB-MARINER

THE GREATEST SWORD-AND-SORCERY HERO OF ALL!
CONAN
THE BARBARIAN
VS. THE GRIM GREY GOD!

THE INVINCIBLE
IRON MAN
IRON MAN IS OUT TO GET THE SPYMASTER
IF HE LIVES LONG ENOUGH!

Fantastic Four
AND NOW... THE THING
IT MUST HAPPEN! IT MUST— IT MUST!
ALSO THE SENSATIONAL CLUE TO THE MYSTERY OF JANUS!